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# **Bhaaratīya Sangita Darsani**

Indian Music - A Profile

**Kalluri Subba Rao**

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*Dedicated to  
The Divine Mother  
Syamala Devi  
The Presiding  
Deity of all Power  
and Knowledge*

*THE AUTHOR*



## REFERENCE

Swaramela Kalaanidhi

Sangiita Darpanam

Sangiita Paarijaatam

Sangiita Ratnaakaram

## ABBREVIATION

S.M.K.

S.D.

S.P.

S.R.

## **Preface**

As a young man I used to serve as a Harmonist in the cine-field in Madras during the period from 1936 to 1941. In those days I had a good fortune of listening stories of the Musician Abdul Kareem Khan who impressively rendered Raagas of Hindustani and Karnaatic which have similar and basic structural background. I was really inspired by this common source of Indian Musical traditions. When I heard that the Raaga of the Hindustani Kaafi is almost similar to Kharaharapriya Raaga of the Karnaatic tradition, it thrilled me to undertake research in that direction, Which resulted in making long tours to understand the Hindustani-Karnaatic forms of Indian Music. I could comprehend that the basic authoritative texts of both these forms of music are the same in which the principals of music are well-recorded in Sanskrit language. I learnt music of both Karnaatic and Hindustani styles. As a result of my efforts, a book called "Bhaaratiiya Sangiita Darshani" came out of my pen in Telugu language and saw light in 1967. It became my hobby to pursue my comparative study in music further. I visited many places for giving demonstrative lectures on the favourite topic of interest of mine. I met the well-known personalities of both Karnaatic and Hindustani traditions of those days namely pandit Omkaranath Thakur, Sri J. N. Pathak, professor P. Sambamurthy, Sri Mudigondan Venkataram Iyar, Sri T. Choudayya and Sri K. Vasudeva Sastry. I discussed and debated with them on the points of my research findings. I got blessings from all these great masters of music.

Since long time I had a strong wish to bring out my ideas in English in the form of a book. My dream in this regard came to reality in 1984, In initial stages Sri K. Syama Sundar, M. A., Lecturer Cuddapah and Professor Dr. S. Venkataraman B.A., M.L., L.L.D. a well known authority on the Hindu law and retired Principal of Andhra University Colleges helped me to

prepare the English version of my original Telugu work. It had its final shape in the hands of Dr. D. Sridhara Babu of the Oriental Research Institute, Tirupati who took pains to bring out my ideas not only contained in my Telugu book but also new ones which flashed to me later, For all these persons of eminence I express my heart-ful thanks. Many people offered contributions for publishing this book. My gratitude is accorded to them. My respects are also due to the proprietor of "Paprinpack", Sri N. Kalyana Sundaram. I also express my friendly sentiments to all the persons who have written opinions about my book which are incorporated in this work under the title "Cluster of Opinions".

**KALLURI SUBBA RAO**



# Foreword

**Dr. D. SRIDHARA BABU**

M. A., Ph. D., (Goettingen, West Germany)

DIRECTOR IN-CHARGE

&

Reader in Philosophy and

Comparative Religion

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I am writing these words not to introduce Sri. K. Subba Rao, the author of this work to the reading public because he is already known to the music world in one way or the other. During his seventy years of long life of dedication to the art and science of Indian music with its Karnatic and Hindusthani versions, my intention here is to record some of ramblings of mine about this work because of my affectionate bondage of friendship with Sri Subba Rao.

This book needs a special approach of understanding due to its unique nature for the ideas contained in it, sometimes sound purely traditional, sometimes innovative and unconventional, sometimes they get spiritual tinge of interpretation.

To give authenticity to his ideas, the author quotes profusely from the authoritative texts of music like the "Svarame-lakalaanidhi", the "Sangiita Paarijaata", the "Sangiita Darpana" etc.

The basis of all fine arts is the vibration of the heart. Music is such an art where sound stands as its corner-stone. Sound may manifest itself as language used in human world with specific meanings. Sound with or without linguistic form could be used in music to express a sentiment (Rasa)

for bringing an aesthetic enjoyment ..... If music is expressed through language, language used in a sound system with all its word-meaning complex should be properly understood by the musician to render the sound for conveying "Rasa" and "Bhaava" to the listener. This seems to be one of the important elements of the thesis of the book. As the author clearly states, one need not sacrifice language for the sake of the division of the Rhythmic system in music. The author is of opinion that the classical music can be developed in all regional languages. So that the regional musician can sing the song following Raaga - Taala system without affecting Bhaava.

Sri Subba Rao explains the basic concepts of music like Naada, Laya, Raaga, Taala, etc in a very lucid manner. When he touches the problem of the first Raaga and also the problem of the number of Raagas, he exhibits his creative and innovative ability and capability. When he deals with the problem of the Naada and the human mind and body and the ultimate human goal related to it he articulates his interpretation of music with its goal-setting of obtainment of liberation (mukti) through "Naadopaasana".

One of the ideas that impresses me in this book is to state the common source of the Indian music in spite of its varied versions in the form of Karnaataka and Hindusthani styles. The author is not ready to accept that they are two independent full fledged systems of music. It sounds to be logical because apparent diversity never mars the intrinsic unity, which principle holds good in the case of all Indian traditions including music.

The book is in your hands. It has the vigour of the expression of good ideas with the background of the ripe experience of the author. Read it and get benefited. Do not be baffled with the innovative ideas in it. If you are convinced with these ideas, keep them in your mind with the reflective process. Otherwise contradict them on logical ground. On the whole I am myself convinced that this work shows us really a profile of Indian Music.

## Cluster of Opinions

VIDYA SHANKAR  
Veena Vidushi and Musicologist

8, 7th Lane,  
Dr. Radhakrishna Salai,  
MADRAS 600 004.  
7-6-84.

Sri Kalluri Subba Rao has given a commendable interpretation on the various characteristics of classical Indian Music in his "Bharatiya Sangiita Darshani". "Indian Music-A profile"

Based on physiological, psychological and intellectual aspects, Sri Subba Rao has elaborated his views on Naada, Saastra, Raaga, Rasa, Gamakas, Tambura and so on, quoting aptly from Sangiita Darpana, Sangiita Parijaata and Svaramela-Kalaanidhi. The fact that he hopes that classical music should prevail in all regional languages is worthy of consideration. Sri Subba Rao has contributed original thought in dealing the problem of the first Raaga, Kalyani, arising from the procedure of the cycle of fifths, resulting in teevra svaras, calling them 'sudhasvaras'. His treatment of the Hindustani and Carnatic traditions of music is crisp.

I feel that this book will be of great value to musicians, students and teachers of music.

(Sd.) Vidya Shankar  
7-6-'84.

Prof. D. PASUPATHI,  
Principal  
S. V. COLLEGE OF MUSIC  
AND DANCE

Phone : 2458  
T. T. D. Senior Officers Qtrs.  
K. T. Road,  
Tirupati (A.P.)

I had the pleasure of going through the Book written by Shri Kalluri Subba Rao. The author is a good musician and a musicologist. Shree Subba Rao is good and at ease in singing both Karnaatic and Hindustaani and has done lots of research in comparative study. His analysis and efforts are pinned together and brought out in this book in an abridged way, making clear many of the facts. The chapter "Naada and Human body", "Naada and Laya" are welcome additions to this subject. The matter is good and the diction is simple written in good English language. For a scholar the different chapters will enrich his scholarly erudition, for a student this text will be a good guide in the subject and for a layman this book will surely create an inherent taste in the subject. I am sure that this book on theory will undoubtedly be a valuable addition to our classical texts.

(Sd.) D. Pasupathi,  
5-6-84

‘Violin Vadya Samrat’  
PADMASHREE  
M S. GOPALAKRISHNAN

Phone : 72422  
“SANGEETHA VILAS”  
110, Apparswamy Koil St.  
Mylapore, Madras - 4.

I know Sri Kalluri Subba Rao for the past several years. He is a very good musicologist. I saw his recent book “Bharatiya Sangiita Darsani” in English. It will be very useful for the music students.

I wish him all success.

(Sd ) M. S. Gopalakrishnan  
4-6-1984.

Dr. V. L. JANAKIRAM, Ph. D.  
Head of the Dept. of Veena,  
S. V. College of Music & Dance,

Tirupati

It is really a pleasure to go through this book. Sri Subba Rao has incorporated his ideas in this book in a lucid manner. His dealing of different chapters shows his ripe experience behind them. The book is a boon for both musician and the listeners. Probably Subba Rao is the first researcher to have given a detailed, scholarly interpretation of 'Naada'. This monumental work is a bridge for students to understand the basic phenomenon and remains a reference for scholars. His selection of slokas are aptly suited for explaining the basic principles of Naada, and Bhaava. I am sure that the reader is benefited to a greater extent in precisely understanding the hitherto certain un-explained facts.

(Sd.) Janakiram  
6-6-84

VOLETI VENKATESWARLU  
Music Producer  
All India Radio,  
Vijayawada.

Vijayawada

BHARATIYA SANGEETA DARSHANI - INDIAN MUSIC  
—A PROFILE

I have read this book with interest and enjoyed the contents. The author of this book, Sri Kalluri Subba Rao who is well acquainted with both the Hindusthani and Karnaataka schools of music has dealt with all the details, which are useful both to the Vidwans and rasikas. The chapters on Sruti, Svara, laya, raaga compositions and the similarities between both the systems in theory and practice, have been explained in such a way that they reveal the author's proficiency in the field.

I appreciate the views of the author expressed in this book and wish that this book will be useful to one and all interested in music.

(Sd.) Voleti Venkateswar lu  
29-5-84

T. K. GOVINDA RAO  
Chief Producer  
Office of the Director General,  
ALL INDIA RADIO  
AKASHVANI BHAVAN,  
NEW DELHI 110 001.

Camp Madras  
16-9-84

Indian music has evolved on purely melodic lines. Over the centuries, the magnificent system of music viz, the Karnaatic music, developed in the South India has a tremendous depth. The various facets of which is well discussed by the author Sri Kalluri Subba Rao in this book, his contribution to the field of musicology. The similarities of the Hindusthaani music juxtaposed with the Karnaatic music should be very useful to students of musicology and the music world in general.

I wish this book is fully utilised by all making the hard work that has gone into its making a success.

**T. K. GOVINDA RAO**



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# Errata

Page	Line	Wrong	Right
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11	22	her	their
18	23	Viruddam	Virudham
19	20	Maargackhyam	Maargaakhyam
39	15	(Thats)	(Thaats)
„	16	„	„
39	23	Country	Century
44	3	(Chatusruti-rute dhinath)	Chatusruti- dhivata
44	14	Koma la	Komala
„	„	Komalama	Suddhama
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	24	„	„
62	1	n	In
70	20	ntensively	Intensively
72	4	Stuti	Sruti
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**KALLURI SUBBA RAO**



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## INTRODUCTION

Music, the greatest art of arts, occupies a distinct position among the Indian arts. Right from the Vedic rituals down to a small child who goes to sleep hearing the mother's lullabi, music plays a dominant role in the daily lives of men and women both at festivals as well as ceremonial occasions. This is not only for the wordly pleasure of men and women, but also it leads to the "Moksha" of the people as well, as it also pleases the Deities. Saamaveda, the Veda of music pleases the Lord of Paarvati, i.e., Lord Siva who is Sarvajna, the knower of all knowledge in the real sense.

Therefore, great writers on music say :

Slo : Saamavedaadidam giitam  
Samjagraaha pitaamahah,  
Giitena priiyate Devah  
Sarvajnah Paarvatiipatihi

(S.M.K.)

**Purport :** Brahma has created music from Saamaveda. Lord of Paarvati who is also Sarvesvara is pleased with Music.

Slo : Gopiipatirananto z pi  
Giitadhvani Vasamgatah  
Samagiita rato Brahmaa  
Viinaasaktaa Sarasvatii

(S.M.K.)



**Purport :** Sri Krishna, the Lord of Gopikas, in spite of his infinite and absolute nature, is pleased with music. Brahma is very much interested in Saamaveda and the Goddess Sarasvati always plays on Viina.

Slo : Sangiitam vaidikair vaakyair  
bodhitam Braahmanah sadaa  
Krutvaihikam tathaa Moksham  
Praapnuvanti tvaraanvitaah

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**Purport :** Brahmins, who are curious to realise “Brahma-jnaana”, the knowledge of the Absolute Brahman, using music as it is in the Saamaveda are getting worldly pleasure and also “Moksha” as well very quickly.

Ahobalapandita says in his “Sangiita Paarijaatam” that many ancient writers composed works on the science of music.

Slo : Kartaa sangiita saastrasya  
Hanumaamcha Mahaakapih  
Saarduula kohalaavetau  
Sangiita grandha karinau

(S.P.)

Slo : Kambalaasvatarau vaayur  
Haahaa huuhuuscha Raavanah  
Rambhaa Baanasutaachoshaa  
Phalgunah Phaninaam Patih

(S.P.)

Slo : Ityete z nye z pi sangiita  
Saastra vyaakhyaanakaarinah  
Sangiita Paarijaataakhya  
maham kurve z nu srutyataan

(S.P.)



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Slo : Ityete z nye z pi sangiita  
Saastra vyaakhyaanakaarinah  
Sangiita Paarijaataakhya  
maham kurve z nu srutyataan

(S.P.)

**Purport :** Following the footsteps of ancient music exponents, Hanumaan, the Mahaakapi and other distinguished and well-known writers of music like Sarduula, Kohala, Kambala, Asvatara, Vaayu (a rishi), Haahaa Huuhuu, (Gandharvas), Raavana, Usha (daughter of Baanaasura), Phalguna, and Naagapati, etc., I am writing this ‘‘Sangiita Paarijaata’’, the music text.

Thus, it is clear that many great writers on music wrote their works in different times and in different regions and laid a great path for the benefit of music lovers. It is said in the Puraanaas and Itihaasaas that human beings by practising music and absorbing their minds in it could put even the God under their spell. The words uttered by the Lord himself to Naarada in a Puraana illustrate this point in the following manner :

Slo : Naaham Vasaami vaikunthe  
Yogiinaam Hrudayenacha  
Madbhaktaah yatra gaayanti  
Tatra Tishthaami Naarada

**Purport :** I shall not stay in Vaikuntha nor even in the hearts of yogis, but I shall be there where my devotees go on playing and chanting musical songs.

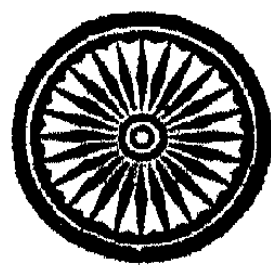
When God himself is attached so much to music there is no wonder in saying that any being in creation could come under the control of the penetrating influence of music. Therefore, the saying ‘‘Sisurvetti Pasurvetti Vetti Gaanarasam Phanih’’ came into vogue. Even now in some areas there are similar examples i.e., the milk-giving animals give more milk when they hear melodious music. So also, venomous snakes

though poisonous in nature are controlled by the snake charmers when they play on 'Naagasvara', a wind instrument.

Because music is so great and possesses such a controlling power, many scholars of music composed many music-texts on the subject for the benefit of one and all in course of long history of Indian Art-Traditions.

To reach a definite goal of understanding the spirit of music, one should have all the required materials relating to music and also one should have a clear vision of music with all its aspects. The essential central themes of Music should be understood exactly viewing them from different angles with critical perspective.

So, I have an inclination to write this work on music. At the outset, I begin this work with "Naada" and "Laya" (Sound and rhythm) which form the important constituent parts of music to a great extent.



## CHAPTER—I

# Naada and Laya

(Sound and Rhythm)

Sound is that which can be heard by the “Sravanendriya”, the ear. This is of two kinds : (i) “Dhvani and (ii) Naada”.

**Dhvani** : Dhvani means a thing which can be heard at a time and is non continuous. This becomes “Laya”, when it is equal intervals in time with systematic and artistic arrangement.

**Naada** : Naada like “Dhvani” cannot be heard at a time, but it is continuous. Music scholars said about “Naada” in the following manner :

Slo : Aahato z Naahascheti  
Dvidhaa naado nigadyate  
soyam prakaasate pinde ,  
Tasmaat Pindo z bhidhiyate

(S. D.)

**Purport :** Naada is of two types ‘‘aahata and anaahata’’ (Audible and inaudible) Pindanaada is one which is expressed by the parts of body like gutterals, cerebrals, nasals, etc.

**Slo :** Tatra z naahata naadantu  
Munayah samupaasate  
Guruupadishta maargena  
Muktidam natu ranjakam

(S. D.)

**Purport :** Anaahata naada is not for pleasure, but for Moksha acquired by the sages following the path shown by the gurus or the teachers.

Because Anaahata naada is practised by the sages for attaining liberation or mukti, the ultimate goal, does not seem to have any connection with music proper. Really the main quality of music is not a state of renunciation (Virakti) but aesthetic enjoyment and absorption. This aesthetic experience may be related to any sentiment (rasa).

Aahata naada is of two kinds, namely, ‘dhvanyaatmaka (Naada in the form of pure sound) and ‘varnaatmaka’ (naada in the form of letters or alphabet).

**Dhvanyaatmaka :**

We can see this Dhvanyaatmaka Naada among animals and birds. The main use of Naada is that it helps one to express one’s ideas to others. Animals and birds can understand others of their own class of beings mainly by hearing the sounds produced by others. When a cow loudly utters the sound ‘‘Ambaa’’ the other cow can understand the idea of the first cow. So also a crow understands the sound of another crow.



But the sounds of cows and crows cannot be properly understood normally by ordinary men. Some men, however, after a close and intensive study, have been successful in understanding the sounds of animals and birds. It is said that in ancient times some could understand the language of animals and birds. A Swan, as a mediator, helped both Nala and Damayanti in her love and marriage by telling their merits to each other. Kekayaraja was well-versed in the language of birds. Chaanakya is known as Pakshilasvaami. Naada is not only a vehicle of expression for creatures moving on the land, but it is also for the creatures living in water. This is proved by experiments conducted by scientists in Japan. The Japanese have recorded the sounds of the fishes in the waters. Later, they played the same sounds in the waters. By some sounds the fishes were attracted and came around and on hearing some other sounds they ran away with repulsion.

In some places the effect of "Naada" can be seen even on trees and plants and also on crops. In some fields the crops grew more when music was released through radio.

Thus, "Dhvanyaatmaka Naada" affects not only human beings but also trees, animals and birds, etc., which are all created by God in the Universe.

### **Varnaatmaka :**

Varnaatmaka is one made up of 'letters' (Varnaas or Aksharamaalas). Naada which is in the form of 'Dhvani' for all creatures of land, air and water, trees and plants, is taken shape in the form of letters in the case of human beings. It is interesting to note here the special features of lullabi which contains a few letters and more humming. Children in the

tender stage of life possess neither wordly knowledge nor the knowledge of language. Therefore, elders gave shape to the sounds by putting in systematic order in the form of alphabet, as if they wished to alphabetise the younger ones.

It is written about “Naada” in a music text as follows :

Slo : Naadena vyajyate varnah  
Padam varnaat Padaadvachah  
Vachaso vyavahaaro z yam  
Naadaadhiina mato Jagat

(S. D.)

**Purport :** Varna from naada, word (Pada) from letters, language through words and through language world affairs are evolved. Therefore, the world is controlled indirectly by ‘naada’.

This verse which is written in a text on music called the Sangiita Darpana, was commented by different commentators in various ways. Some are of the opinion that this does not relate to ‘naada’ belonging to music but to language and literature only. Is the aim of language and music one and the same? Or is it different? If the answer is that it is one and the same, we must say that the meaning of Naada in music is “Varnaatmaka”.

I sum up some more ideas about musical sounds hereunder :

Slo : Gaandharva svara sandarbho  
Giitamityabhidhiyate  
Gaandharvam gaanamityasya  
Bhedadvayamudiiritam

(S.M.K.)

**Purport :** The collection of gaaddharvasvaras is called “Giita”.  
Giita is of two kinds : (i) Gaandharva, and  
(ii) Gaana.

Slo : Anaadi sampradaayam yad  
Gaandharvaih samprayudyate  
Niyatam sreyaso hetustat  
Gaandharvam prachakshate

(S.M.K.)

**Purport** One which is primordial “Apaurusheya” and used  
by Gandharvas, intended only for spiritual experience  
is called “Gaandharva”.

Sol : Yatra lakshmaanu rodhena  
Gaandaarvam samprayudyate

(S.M.K.)

**Purport** Gaandharva should always be according to  
‘lakshana’ i.e. the prescribed rules and regulations.

Slo : Yattu Vaaggeyakaarena  
Rachitam Lakshanaanvitam  
Desii raagaadibhih proktam  
Tadgaanam Janaranjanam

(S.M.K.)

**Purport :** Gaana is said to be songs written in Desiiyaraagas  
by the Vaaggeyakaaras, the experts having equal  
command over music and literature.

Desiiyaraagas bring joy to the people. Raagas by  
themselves have no language. They cannot be understood or  
become popular without expression in local language and  
literature. Raagas are sung in different regional languages to

make listeners understand the intention of the composition. It is called "Janaranjana" because it pleases the listeners of the area.

Janaranjana is not meant only for the musicians who know Raaga and Taala, but also for common people as well. People who have knowledge of music and people who are able to sing cannot be regarded exclusively as listeners or srotas in the real sense. Those who are learned in music view it critically. A listener in the real sense is one who simply listens; he need not necessarily have the knowledge of music. The listener should possess only interest and feeling to hear music. Therefore, the language should be known to him. Mere sound cannot be the dominant one there but sound plus something else that articulates an idea in a language is also important. The aim of language and also of music is apparently one. The aim of language is to make the listeners to know; the aim of music is also the same but with an artistic sensibility. Though Naada in music influences animals and birds as "Dhvanyaatmaka", for human beings it is to be taken as "Varnaatmaka". The meaning of a word is to be decided only from its usage. So, Naada should be considered as 'Varnaatmaka', why so? For bringing joy and happiness to humanity, the 'naada', composed by the Vaaggeyakaras, who have command over both language and music, conveys some meaning. Usually, we recognise the Vaaggeyakaras as authority for varnaatmaka form of naada. To illustrate this point further the vaaggeyakaras otherwise known as the composer-musicians have mastery over the method of adoption of language to music. So their compositions offer not only a specific meaning but also rapturous artistic 'rasa' experience.

When a man wants to achieve a particular aim through sound, the signs of hand and other organs are necessary.

Those who express their ideas with the help of hand and other organs and cannot express with letters are called dumb people. Thus, the naada is prominently varnaatmaka in the human world.

The main divisions of music are three, namely, (1) Raaga, (2) Bhaava, and (3) Taala.

Among these' Bhaava is the main part, the other two raaga and taala are supporting ones of the main category "Bhaava", the spirit of which is the expression of meaningful thought-content of the musical composition. According to our music tradition, first there is "alaapana" of a 'raaga' to bring out its prominence. With its help, the singer tries to express and exhibit his command over 'naada' with 'sangatis' (a combination of some svaras). At this stage of "raagaalaapana", there are no rhythmic patterns and linguistic symbols. After that, he starts singing a song (kiirtana). Thus, 'Dhvanyaatmaka naada' gets the form of 'Varnaatmaka naada' and here in kiirtana - rendering an appropriate place is given to rhythm (laya). Bhaava, the expression of the meaning of the song rendered, is helped by 'raaga' and 'laya'. Thus, for expression of ideas, language becomes essential. The singer exhibits proficiency of naada in rendering of 'raaga' and 'bhaava' through a kiirtana or a song which combines linguistic expressions with 'raaga' and 'taala'. Then he shows different forms of 'kalpana svaras' (Chitta svaras) to make us to realise the importance of rhythm in music.

Then only music gives immense joy to one and all. Even listeners who do not know the system of Raaga and Taala and also the principles of music as such enjoy it because they understand the Bhaava or the meaning of the song. Listeners who are well-versed in music also feel happy by hearing the

raagaalaapana and kalpana svaras with which they are familiar. That is why we feel that for music, language also becomes a necessary element.

On the other hand, some persons feel that language and literature are not at all important in music ; Saarangadeva in his “Sangiita Ratnaakara” writes about “Viina” and the “svarasthaanas” in it. Basing on this, some argue that there is no necessity of language and literature in music, because the music instrument viina was primary inspiration for setting svarasthaanas, etc. in music.

There is a strong reason for dealing with the ‘Viina’ in the beginning of the text, the ‘Sangiita Ratnaakara’, the author of which intends to fix a particular length of strings of the ‘Viina’ for determining svarasthaanas. It is then divided into fractions and for every fraction a step is fixed. The sound produced from each of those steps by means of fingers is taken into account in music. A learner who wants to know the correct sounds of music touches those steps and produces sounds and then makes his voice (gaatra) merge with those sounds to acquaint himself with correct svarasthaanas. Perhaps, this may be the central idea of Saarangadeva in taking the Viina as the preliminary subject matter of his work. It is nothing to do with language and literature and their place in music,

To make more explicit the above idea, Raamaamatya writes as follows :

Slo : Sarvasangiita Saastraartha  
Vedinaa Saarangasuurinaa  
Giite lakshya Pradhaanatvam  
Vaadyaadhyaye niruupitam

(S.M.K.)



**Purport :** Saarangadeva who is highly proficient in the science of music (Sangiita saastra) has taken the view that a song should be sung according to Bhaava, in the Chapter called Vaadyaadhyaya in his Ratnaakara.

The purpose of the chapter on musical instruments (Vaadyaadhyaya) is to deal mainly with the dhvanyaatmaka form of naada produced by the musical instruments which cannot be the model and authority for the human voice which is primarily governed by the naada in the form of varnaatmaka.

It is said, "Sangiitamapi saahityam sarasvatyaah sthanadvayam". Sarasvati, the goddess of learning, is the deity representing all arts. Sangiita (music) and saahitya (literature) are compared with the two breasts of the goddess. One cannot visualise the goddess with only one breast. So, music cannot be viewed without Saahitya. Some say on the basis of the statement - "ekamaapaata madhura anyamaalochanaamrutam", that Sangiita can be enjoyed spontaneously and Saahitya requires the true understanding of meanings by reflective process for the enjoyment of it. It will be proper to give equal importance to both Sangiita and Saahitya. One should not try to apportion their relative importance and one should not sacrifice one at the cost of the other.

Slo : Giita vaaditra Nrutyaanaam  
Raktih saadhaarano gunah  
Ato rakti vihiinam yanna  
Tat sangiitamutyate

(S.D. )

**Purport :** The quality of song, instrument and dance is "Rakti" and, where there is no Rakti that cannot be called music. Ancient scholars on music attach great importance to Rakti.

Hence it is said:

“Ranjako janachittaanaam sa raagh kathitho  
Budhaih”

“Srotaanaam chittam Ranjayati Raagah”

Slo : Yatra lakshama parityaage  
Pratyavaayo na vidyate  
Tasmaallakshya Pradhaanam  
Tannatu Lakshama Pradhaanakam

(S.M.K.)

**Purport :** Even if some principle or rule is lacking, it is not harmful to music, what is important is only the aim or Lakshya.

Slo : Parityaage z Tra Lakshyasya  
Ranjanam naiva Jaayate  
Tasmaallakshyaanurodhena  
Gaanam Loke Pravartate.

(S.M.K.)

**Purport :** If Lakshya is missing the Raaga cannot please the listener. So whatever keeps Lakshya in view is known as Gaana.

Slo : Yadvaa Lakshya Pradhaanaani  
Saastraanyetaani manvate  
Tasmaallakshya Viruddam yat  
tat chaastram neyam anyadhaa

(S.M.K.)

**Purport :** The saastras declare Lakshya as the necessary element in music. Where Lakshya is absent the saastras do not recognise it as music.



Slo : Vinoddesam Vinaalakshya  
Pariikshaancha Vinaakvachit  
Saastram ya vartate yasmaat  
tasmaattaah Prabraviimyaham

(S.D.)

**Purport :** Without testing the aim or lakshya by different methods and scrutiny, saastras were not composed. Therefore, saastras become authoritative.

Likewise, when the sound produced by vocal chords which is varnaatmaka, that can be called as vocal music. Therefore varnaatmaka naada is important in the case of human rendering of music.

It is possible that some people may presume “Gaandharva” as scientific music and desiya or folk and regional music as being only light music.

This presumption may be clarified in the following way :

Slo : Druhinena yadvanvistam  
Prayuktam Bharatena cha  
Mahaa devasya puratas tan  
maargackhyam vimuktidam

(S D.)

**Purport :** What was produced by Brahma and presented by Bharata in front of Mahaadeva (The lord of Lords) to attain salvation is alone known as “Maarga sangiita” (Gaandharva)

Slo : Tattaddesasthaya riityaa  
yat syaat Lokaanuranjanam  
Desedesetu sangiitam  
Taddesiityabhidhiyate

(S.D.)

**Purport :** Music produced in different regions for different groups of people is to be known as “Desiyya Sangiita” (Gaana).

Though sound is the same everywhere, alphabet and linguistic symbols are necessarily different from region to region in order to enable the respective people to follow and understand each other. Thus, language also becomes a necessary element in music of different regions.

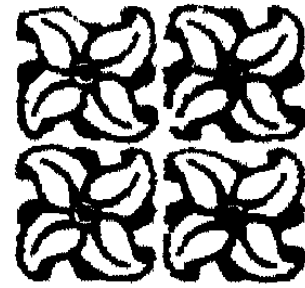
The compositions of the Vaaggeyakaras who are learned, both in sangiita and saahitya (music and literature) like Tyagaraja, Shyama Sastry and Dikshitar in the south and Taansen, Adarang and Sadaarang in the north have been taken as authorities for the classical music. This is an indication that literary element is also an essential factor for music. Is there only single authority to show that pure sound alone without the least trace of language and literature can constitute music?

Some argue that as in the western music one can enjoy music even in the absence of language, why cannot we also here enjoy music in the same way?

In India, the tendency of people of the country is to associate music with a particular deity like Raama, Krishna, Siva Vishnu, etc. Further, in India, the human vocal chords expressing saahitya have been developed in 3 octaves. Because of the 8 octaves in the west they have developed the orchestra

but in India with only 3 octaves it is found sufficient to have one or two instruments to accompany vocal music.

From the above discussion it is fairly clear that we should take the meaning of Naada as Varnaatmaka in Indian music and that literary element of it is also a necessary part of music. Then we shall proceed to study the relationship between language and music.



## CHAPTER—II

# Language - Music

It is commonly stated that Saamaveda is the origin of our music. The Saamaveda has four to five pitches and each pitch corresponds to a svara. In our present-day music also we have certain svaras. Because there were svaras in the Saamaveda in the form of pitches, it has been concluded that all Indian music svaras was originated in the Saamaveda.

But it may be noted that the Rigveda and the Yajurveda also have different accents. They are called Udaatta, Anudaata and Svarita. Svarita means the accent first selected. Udaatta is higher than Svarita and Anudaatta is lower. It may also be noted that the distance or interval between the pitches in Saamaveda is longer, and more spread out than the accents in the Rigveda or the Yajurveda. Because of the pronunciation of words in the Rigveda with Anudaatta, Udaatta (accents), sometimes words acquire different meanings. The rules and regulations of pronunciation of the Vedas have come to us from the ancient times are intended to convey the proper meaning in a given context as they cannot be altered or disturbed.

The division of Udaatta etc. is not confined to the Vedas only but is present in all languages. The words have different meanings in all languages according to the pronunciation and context. As the pitches are long or short in the Saamaveda on the one hand and the Rigveda as well as the Yajurveda on the other respectively, the pitches in music are longer while those languages are shorter. As the use of different pitches and accents convey meaning correctly and clearly in language, so also the use of different pitches serves the same purpose in music. It is clear that this similarity presupposes the common aim of language and music. If it is so what would be the necessity and special status of music when the similar purpose is served by language? It may be answered in the following way. The lack of clarity of details in a small photo become clear when the photo is enlarged. Likewise, a more effective result is achieved when an idea with a particular sentiment is expressed and elaborated through music.

The rules relating to the use of the Naada in music which have come to us from the ancient times are called the saastras.

As language grows naturally in course of time, music also has to be developed by the human effort for its growth.

## CHAPTER — III

# Folklore And Language

Folklore music (jaanapada sangiita) was formed naturally with high pitches of different varieties long before the classical music texts were written with rules and regulations by systematising svaras and their arrangement. Language and folklore music were both developed according to the needs of nature. The naada which is not manifested (avyakta) becomes manifested (vyakta) by aahata. That means the naada originally is inaudible and is only felt. But by pressure exerted at different stages of breathing by a person it becomes audible. Out of that two branches were formed one branch depends on alphabetic sounds in the form of vowels, which sounds are continuous (akhanda), and from them different svaras are formed with different pitches. The second one, with the help of those alphabets in the form of consonants and vowels, formed into different letters. By the combination of letters words and then language came into existence. These are interdependent.

The difference between language and folklore is comparable to the difference in scale or pitch in the case of the Rig

and Yajurvedas on the one hand and the Saamaveda on the other. In language there are less pitches while in music there are different varieties of pitches comparatively of long intervals. Ancient musicologists have formulated certain rules by observing and analysing these pitches and their particular order in the usage. The science of music is formed out of the rules and regulations of the sanghiita saastra. The music based on these rules of Sanghiita saastra is known as the classical music. Folklore-music is devoid of such rules and regulations as observed in the case of systematised classical music.

Folklore-music is in several forms like songs of benedictions to deities, Bhajans, songs sung in the country-side on different occasions of transplantation in the fields, songs sung while handpounding of paddy, etc. Folklore-music, because of its spontaneous nature, contains pitches in a particular order to transmit the meaning of the words with full of emotional content. So they become very popular. According to the taste of listeners, preferences may vary. Some prefer devotional (bhakti) songs; some like erotic (srungaara) songs, some humorous (haasya) songs and so on.

Some feel that folk-songs are those composed exclusively in the language spoken in villages. In my view, any composition which is developed without reference to the rules set by the sanghiita saastras may be included in the category of folk-music (Jaanapada sanghiita).

When Jannapada-songs were later on adopted to the rules of classical music and sung by classical musicians they can be raised to the status of the classical music. For example, let us take a Bhajan song "Ennagaanu Raama Bhajana" in Telugu composed by Bhadraachala Raamadas. In fact, all songs



composed by Raamadas are generally considered and treated as bhajans in Andhra Pradesh, which do not follow strictly rules and regulations of the sangiita saastras although they have traditionally a particular convention of singing. When some musicians started singing this particular song - 'enna-gaanu....' of Raamadas confirming to rules and regulations and then it has become popular as a piece of the classical music just like the songs of Tyaagaraaja, having an appropriate place in the schedule of the concerts of the classical music.

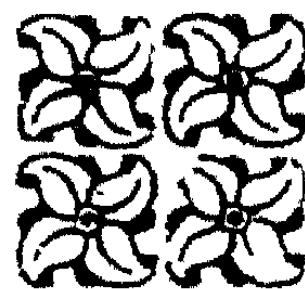
Thus. we regard as the classical music that which is sung according to the saastric rules, and folklore (jaanapada) that which is sung without reference to them. This division sometimes becomes arbitrary because folk-songs sung by the classical musicians get the recognition and status of the classical music.

All the time we had assumed that what the Vaaggeyakaaras by reason of their mastery of both music and literature gave alone classical music observing the methods of conveying to the listeners the thoughts of their meaning. If a person knows only music but not the language he may sometimes not be able to convey the true meaning through the variation of the pitches to his listeners. To avoid this difficulty, it is necessary that the musician should also know the language to have a good grasp of the meaning of the composition to transmit it to the listeners. in spite of a composition coming from Vaaggeyakaaras, if it does not convey the "Bhaava" properly it cannot be regarded as the classical music because it fails to do the proper division of the words used in the song according to the meaning.

By such mistakes the musician fails to appeal the listeners. So, it cannot be said that it is due to the lack of musical knowledge of the listeners. It will be proper to admit that it is due



to the shortcoming of the musician. Therefore, classical musician not only depends on “Raaga and Taala” but also should give the utmost importance to language and literature. So, logically one should realise that injustice should not be done to language and literature in the classical music.



## **CHAPTER-IV**

# **Contemporary Indian Classical Music**

Now-a-days, Indian classical music is broadly classified as Hindustani and Karnaatic. Prevalent in northern and southern parts of India respectively.

We hear the words “Sampradhaya” in the Karnaatic music and “Gharaana” in the Hindustani music which signify their different traditions with their internal variations. In other words, there are a number of such sampradaayas and gharaanas in these forms of classical music depending on the area from which it originates and the “guruparampara” to which it belongs.

The meanings of ‘sampradaaya’ and ‘gharaana’ suggest that these words came into vogue due to the line of traditional teachers (guruparampara). If we think that the music propagated by the vaaggeyakaras, is called classical and systematic, it may be questioned how there can be many sampradaayas (traditions) among the disciples of a teacher? Further, if the

science of music (sangiita saastra) is one and the sampradaaya is also conditioned by saastra, then how do we get many sampradaayas.

In some sampradaayas, literature has relatively more importance. In others so much importance is not given to literature. Still musicians, when they sing their own songs or songs which they like, though composed by others, give importance to Saahitya (literature) strictly following the "Bhaava" (idea). Some sing songs though the meaning may differ, by uttering the words in it by breaking them for the sake of rhythm in such a manner not conveying the correct sense and meaning of the song. If some one questions about this manner of singing they claim that they follow their 'Sampradaaya' only and in this context, literary element of the song should not be given so much importance, But there is every possibility to render any song in such a way to convey the spirit of the composition without sacrificing laya aspect and rasa content by keeping in view the principles of the science of music.

In Indian classical music Hindi and Telugu languages are mostly used and those who do not know both these languages may follow the Sampradaaya and this seems reasonable. But how far is it justifiable when the singers who are well-versed in Hindi or Telugu follow the so-called Sampradaaya rendering of songs which do not convey the proper meaning of the compositions.

During my tours in different areas in India for my direct understanding of the traditions of music from research point of view, I discussed and argued with many musicians and Musicologists. Some of them tried to convince me that taking 'Sampradaaya' or 'gharaana' as the sole standard, one can

render music discarding the authority of the saastra. Their ideas in this regard are as follows :

1. There is no necessity to give importance to literature in the classical music.
2. In Bhaavasangiita only language is important.
3. In the classical music Raaga and its developmental elaboration as well as Taala (Laya) and its elaboration. are only important. If in such elaboration the saahitya to make sense, fails it is not a fault of the classical music.
4. If literature is to be given more importance in classical music, the song cannot be developed on proper lines and this is a hurdle to the exposition of the classical music.

Some others feel about this problem in the following manner :-

1. Even in the classical music, importance should be given to literature.
2. Due to the ignorance of the language, in some cases such sampradaayas or gharaanas which sacrifice saahitya came into existence.
3. Taking this notion as a standard, to give stress only on the elaboration of raagas and taalas mainly takes place minimising the importance of its literary aspect. This is wrong from their view point.

If we take into consideration the above view, we get this feeling, although there is much importance of literary aspect in music-rendering, some take shelter under the roof of Sam-

pradaaya or gharaana for the mistakes committed by them in the case of not conveying the meaning of a song due to their ignorance of the language in which it is composed.

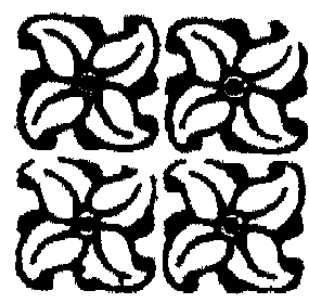
I have already said that not only the songs of the Vaag-geyakaaras but also the songs containing good ideas of different categories could be developed, following rules of the saastra with raaga and taala. In such a context, they may be grouped under the head of the classical music. The range of the sangiita saastra need not be limited only to Hindi and Telugu languages. Whenever there is an opportunity of adjusting songs of different regional languages in classical way, classical music can be developed in all such languages. Then the question whether language is necessary for classical music will not arise. Because every regional musician will sing the song as he is acquainted with the language following Raaga and Taala without affecting "Bhaava" (idea). Then not only listeners of the region who know the language of compositions but also those who do not know, can follow the essence of the song and enjoy it.

If such a day comes, there will be the multiplication of the percentage of listeners of the classical music.

If classical music is developed in all the Indian languages, music can be patronised with correct rules and regulations by all the regional musicians and though the listeners of the area do not know the saastra they can still enjoy the music as they know the language.

We wish in the days to come changes may occur. Sampradaaya will not be taken as standard as saastras. The elders

in the field of music should whole-heartedly keep the same view in their mind and should link the meaning part of the literary content of musical composition and rasa containing therein with the artistic exposition. Then only the essential spirit of a particular song can travel from the singer to the listener.



## CHAPTER—V

# Saashtra and its Later Evolution

As already stated systematic and classical music is governed by certain rules and regulations. Let us now proceed to consider how and why changes therein occur from time to time?

Fixed Naada or sound is known as Shadjama. Double that pitch in the higher scale is also known as shadjama. In between, the middle pitch is known as an octave (sthaayii). The octave is divided into 22 parts according to the difference or gradation of sound as it becomes distinguishable to the ear. Each part is called a sruti. Thus a sruti is  $1/22$  part of a pitch. There are differences among musicologists whether these twenty two parts of octave are proportionately equal or not.

There are three pitches which are known as : (1) Mandra. Sthaayii, (2) Madhyama Sthaayii, and (3) Taara Sthaayii. Again in a single octave, sometimes, as one goes up we notice

two, three or even four srutis and in this process of going up various svaras are fixed. Such svaras are six in number. These six svaras along with the first basic shadjama svara form into 7 the well-known, “Suddhasvaras” (pure notes). These seven svaras are called as (1) Shadjama, (2) Rishabha, (3) Gaandhaara, (4) Madhyama, (5) Panchama, (6) Dhaivata and (7) Nishaada which appear respectively as the simplest form as Sa, ri, ga, ma, pa, dha, ni.

Later on, in between these svaras some more svaras were fixed. These are called “Vikruti svaras” in the earlier music texts, numbering between 7 to 12. For nearly three hundred years, 9 vikruti svaras alone were in vogue. Thus, the total svaras were 16 comprising 7 suddha svaras and 9 vikruti svaras.

In South India, these svaras were named;

- |                        |                           |
|------------------------|---------------------------|
| 1. Shadjama            | 2. Suddha Rishabha        |
| 3. Chatusruti Rishabha | 4. Shatsruti Rishabha     |
| 5. Suddha Gaandhaara   | 6. Saadhaarana Gaandhaara |
| 7. Antara Gaandhaara   | 8. Suddha Madhyama        |
| 9. Prati Madhyama      | 10. Panchama              |
| 11. Suddha Dhaivata    | 12. Chatusruti Dhaivata   |
| 13. Shatsruti Dhaivata | 14. Suddha Nishaada       |
| 15. Kaisika Nishaada   | 16. Kaakali Nishaada      |

These 16 svaras were found in practice for a long period. In recent times, it is felt that because one single svara (naada or musical sound) has two names, they reduced eight svaras with double names into four. Hence, the sixteen svaras gave place to twelve, but their names, are still retained in sampradaaya or tradition. The result is that at present 12 sounds with 16 names made up of 7 Suddhasvaras and 5 vikruti svaras.



At present, three types of classifications in Naadas can be seen. First they were 22, then 16, and later on 12. The reason for the changes in classification seems to be the changing conditions from time to time. There is no doubt that when "Srutis" were fixed as 22 parts each part should be clearly and distinguishingly heard and grasped by the ear.

I shall now cite some ancient texts showing how and why 22 srutis came to be fixed in the beginning.

Slo : Vyavahaaretvasau tredha  
Hrudi mondro z bhidhiyate  
Kanthə madhyo Muurdni taaro  
Dvigunaaschottarottarah

(S.M.K.)

**Purport :** Three kinds of Naadas are in vogue. When the sound emanated from the region of the heart, it is called "Mandra". As it goes up in tone, it is known as "Madhyama" and when it reaches the centre of the forehead, it is called "Taara". At each stage the doubling of the intensity of the sound takes place.

Slo Tasya dvaavimsatir bhedaah  
Shravanaat srutayo mataah  
Hrudabhyantara samlagnaa  
Naadyo dvaavimsatir mataah

(S.M.K.)

Slo Tiraschastaasu Tasvatyah  
Srutayo Maarutaa hataah  
Ucchocchatarataa yuktaah  
Prabhavamtyuttarottatam

(S.M.K.)

**Purport** These 22 Naadas perceived by the ear are called "Srutis". There are 22 Naadis (Veins) above the

heart. As air touches the Naadis, the srutis emanate one after the other at a high pitch in an ascending order.

Slo      Srutibhyah syuh svaraas shadja  
Rishabha Gaandhaara Madhyamaah  
Padchamo Dhaivataschaadha  
Nishaada iti saptaate                                (S.M.K.)

**Slo : Teshaam sanjnaah sarigama  
padaniisya paraamataah (S.M.K.)**

**Purport :** From these srutis are formed shadjama, Rishabha, Gaandhaara, Madhyama, Panchama, Dhaivata and Nishaada. In their simplest names they appear as Sa, Ri, Ga, Ma, Pa, Dha, Ni.

The 22 srutis bear the following names indicating to which particular svara is related to the particular sruti.

**Slo : Tiivraa Kumudvatii Mandaa  
Chandovatyastu shadjagaah  
Dayaavatii Ranjanii cha  
Raktikaacharshabhesthita  
(S.D.)**

**Slo : Raudrii Krodhii cha Gaandhaare  
Vajrikaa z dha Prasaarinii  
Priitii cha Marjanii tyatah  
Srutayo Madhyamaa sritaa**

**(S.D.)**

**Slo : Kshiti Raktaacha Sandiipi  
Nyaalapinyaapi Panchame  
Madantii rohinii Ramyaa  
Tyetaa Dhaivata samsrayaah**

**(S.D.)**

Slo : Ugraacha Kshobhiniiti dve  
Nishaadevasatah srutii

(S.D.)

**Purport :** 1. Tiivra, 2. Kumudvatii, 3. Manda. 4. Chando-  
vatii, for shadjama, 5. Dayaavati, 6. Ranjanii,  
7. Raktii for Rishabha, 8. Raudrii, 9. Krodhii for  
Gaandhaara, 10. Vajrikaa, 11. Prasarinii, 12. Priiti,  
13. Maarjanii for Madhyama, 14. Kshiti, 15. Raktaa  
16. Sandiipinii, 17. Alaapini for Panchama,  
18. Madantii, 19. Rohinii, 20. Ramyaa for  
Dhaivata, 21. Ugra, 22 Kshobhinii for Nishaada.

The ancient writers on music have fixed 22 srutis in an octave to enable the listener also to perceive by the ear delicate differences or variations in sound between any two fractions. The writers have made references to chatusruti Rishabha and Panchasruti Rishabha as well as to Chatusruti Pancha sruti Dhaivatas.

When in later period 16 svaras were fixed, the Pancha sruti Rishabha became Suddha Gaandhaara and Pancha sruti Dhaivata become Suddha Nishaada. But the sound in ekasruti and some more sounds were left. In this way 22 srutis became 16 svaras.

Some people argue that listeners are interested in and enjoy svaras but not srutis. These two words are notably used in popular language, but one cannot know merely from a sound which is sruti and which is svara. It is true that any sound if pleasing to the ear gives joy to the listener. This notion does not give to an idea that there is no enjoyment in sruti.

Recent publications have taken note of only 12 sounds as standard. Having so fixed 12 out of 16 sounds, they say that

between Chatusruti Rishaba and Suddha Gaandhaara, Shatsruti Rishabha and Saadhaarana Gaandhaara, Chatusruti Dhaivata and Suddha Nishaada, Shatsruti Dhaivata and Kaisika Nishaada, there is no difference though each is known by two names. In that way, 4 sounds were taken in the place of the original 8 names. Thereby the number 16 was reduced to 12.

At one time they were different svaras with two different names. If today two svaras are fixed as one without differences in spite of their double names, it may be viewed that this stage is a product of long natural process of evolution. Even now though some musicologists may not be able to demonstrate both the svaras exactly with their delicate differences, yet, they assert that both these svaras are different. In some recent books on music, however, it is stated that the unification process of svaras with double names was accepted and was ascertained that the total svaras are 12. Any way, when two svaras become one, it is not that simply one joins the other. We presume that in course of time, there is a possibility some vibrations came down from the higher and went up from the lower and merged at one point. This presumption is not however a matter to be concluded by mere theoretical discussions by musicians or musicologists.

To set at rest the controversy, scientific machines available in a phonetics laboratory could be made use of by recording the svarasthaanas of great musicians of eminence and by calculating their respective vibrations, the true position can be ascertained.

Even actual differences are found between the recorded vibrations and the vibrations of 22 srutis as written in the old texts, it will be neither possible nor practicable to go back to the old tradition.

Change is a law of nature and is inevitable. This is also true with regard to everything including music. Changes cannot be said to be wrong. It is nature's adjustment to the times. As and when changes occur learned persons took notice of them and also indicated the authority for those changes, and their views were taken as standard from that time onwards. Eventhough 16 svaras were reduced to 12, the original object of music stands unaffected. Whether svaras are 12 or 16 it does not matter if the vibrations of each Raaga are maintained properly for the enjoyment of the listeners.

Among the old Sangiita saastra texts we find that one Saastra mentions 6 male and 36 female Raagas, another gives 6 male and 30 female Raagas, a third one refers to 20 Melakartas and so on.

At present the Karneatic music has 72 Melakartas (Thats), where as the Hindusthani Music has ten Thats (Melakartas) In the theory of 72 Melakartas, 16 sounds or Nadaas are taken as standard and joining them with 7 svaras 72 Melakartas are evolved. If we take 12 instead of 16 svaras then the number of Melakartas will decrease. Then it will be 32 instead of 72.

We may now, notice the changes which have occurred in our music in the svarasthaanas. Harmonium came into this country from abroad in the beginning of this country. At that time the srutis issueing from the Harmonium were regarded as Apasrutis and not suited to our music. Even now, some feel in such a manner. Based on this, our Government prohibited the use of Harmonium in All India Radio for some years.

Let us examine why svaras of Harmonium were considered as Apasrutis?

Harmonium is a western musical instrument. Taking first Dhvanyaatmaka Naada as standard, the western musicologists

divided each pitch into 12 and not into 22 as it has been done in India. When the 12 divisions were further divided they became 24. It was found difficult to adjust our  $1/22$  with their  $1/24$ . So,  $1/4$  of  $1/22$  and  $1/4$  of  $1/24$  fractions of vibrations show slight differences. Likewise, other portions also will have vibrations with some difference when comparison is made. So, Indian Musicologists of the past rejected notes of the Harmonium as Apasvaras which are not useful in the Indian classical music.

In recent years our musicians have been listening to the western musical instruments and in spite of slight variations in vibrations they have become familiar with instruments like Harmonium. So, though some notes required in singing of some Raagas were not available in Harmonium, without Gamakaas, the svarasthaanas connected with any Raaga are available in Harmonium, In this way naturally 22 srutis became 12 srutis or 24 parts of the octave and the 16 svaras became 12 sounds.

To solve the problems regarding the number of srutis or svaras and for ascertaining truth, seminars, symposias, etc. could be arranged for which Government of India, the organisations like U.G.C. etc. may help financially.

It is my firm conviction that if not in near future. at some time such an investigation must be undertaken.

## CHAPTER—VI

# The Problem of the First Raaga

Raagas are known by various names. There are different opinions about the first Raaga in the list.

In the Karnaataka music “Maayaamaalavagaula” (Bhairava of Hindusthaani music) is the first Raaga, whereas “Bilaaval” (Dhiirasankaraabharana of the Karnaataka music) is the first Raaga in the Hindusthaani system. Music training in the respective systems initially start with these raagas.

The first 22 srutis and the Suddhasvaras (first formed svaras) have been described in the texts on music in the following manner :-

Slo : Tatra turya srutau shadjah  
Saptamyaam rushabho matah  
Tato navamyaam Gaandhaara  
Strayodasyaamtu Madhyamah  
(S.M.K.)



Slo : Panchamah Sapta Dasyaamtu  
Dhaivato Vimsati srutau  
dvaavimsyaamtu Nishaadahsyat  
Srutishviddham Svorodbhavah  
(S.M.K.)

**Purport :** It has been determined that the 4th sruti is shadjama  
7th Rishabha, 9th Gaandhara, 13th Madhyama,  
17th Panchama. 20th Dhaivata and 22nd Nishaada.

These svarasthaanas were also mentioned in the verse,  
“Tiivra Kumudvatii” of the Sangiita Darpana where 22 srutis  
are given. The same idea is also expressed in the “Sangiita  
Ratnaakara” in the verse, — “Chatuschatuschatuschaivaa  
Shadja madhyama Panchamaah”.

If these svaras are taken as the first svaras, and the Raaga  
formed out of them treated as the first Raaga we will not find  
any connection between the first Raaga and svaras in both the  
traditions of Karnaatic and Hindusthani.

Ahobala Pandita says in his Sangiita Paarijaata ;

Slo : Madhye puurvottaraa baddhaa  
Viinaayaam gaatra evavaa  
Shadjapanchama bhaavena  
srutir dvaavimsatim Jaguh  
(S.P.)

**Purport :** It means that on the strings of a viinaa at selected  
places 22 sounds were formed with the help of  
Shadja panchama bhaava.

As these svaras are fixed in this way we get first svaras of  
“Kalyaani Raaga”. Hence Kalyaani is the first Raaga as it  
was fixed as the first in 32 Melakartas



This method of fixation shows some advantages. The svaras of Kalyaani Raaga are all Tiivra svaras (sharp notes) and so they are suddha svaras (because they are fixed first) whereas the rest are all "Komala svaras" (flat notes). A student can easily understand them with these two names Tiivra and Komala.

By fixing the svaras of the Kalyaani Raaga as the first ones and thereafter changing each tiivra svara of it into a Komala svara one can get a melody of soft flat notes. This process of changing tiivra svaras into Komala svaras until we get a raaga of all Komala svaras. Generally tiivra svaras are used for the expression of tiivra bhaavas and Komala svaras are adopted for Komala bhaavas. Fixing raagas with tiivra svaras in the beginning and then gradually deriving from them the raagas of Komala svaras, one passes through the process of going from the state of agitating emotions to the state of peace and harmony.

So, I feel that the order of Raagas extends from this world to the beyond, spanning the entire space between earth and heaven. I also conclude that the tiivra svaras are the first svaras and the raaga formed out of them is the first Raaga.

I state this not by way of challenging what is said in the old musical texts and traditions but to give a direction to our scholars to develop a broader outlook for interpreting these matters from the philosophical standpoint.

First Shadjam in male form and then Panchama in female form are emerged. This idea of emergence Shadjama in Purushabhaava and then Panchama in striibhaava seems to be reasonable because this confirms to what exists in nature in the form of creative process.

Treating that Panchama as Shadjama and by giving Pan-chamabhaava to it we get Suddharishabha (in the Karnaatic

chatusrutirishabha). Like that, applying the process of treating one as Shadjama and giving Panchamabhaava to it, we will get from Suddharishabha Suddhadhaivata (Chatusruti-rute dhaivata); in Karnatic from Suddhadhaivata Suddhagaandhaara (antaragaandhaara in Karnaatic); from Suddhagaandhaara Suddhanishaada (Kaakalinishaada in Karnaatic); from Suddhanishaada Suddhamadhyama (Pratimadhyama in Karnaatic and tiivramadhyama in Hindusthaani). In this way, we get the seven svaras required for Kalyaani raaga.

In the same manner, one gets from Suddha madhyama Komalarishabha (Suddharishabha in Karnaatic); from Komalarishabha Komaladhaivata (Suddhadhaivaata in Karnaatic); from Komaladhaivata Komalagaandhaara (Sadhaarana gaandhaara in Karnaatic); from Komalagaandhaara Komalanishaada (Kaisikanishaada in Karnaatic); from Komalanishaada Komalamadhyama in Karnaatic); from Komalamadhyama taarashadjama.

Thus, by applying a single method all the svaras can be determined. Since Kalyaani Raaga bears the same name in both the traditions, It has its own importance. So, I am also using the same name for it, so that there may not be any objection from any quarters. In view to other Raagas, I am giving the names as found in the old classical music texts as far as possible. New names are found only with regard to a few Raagas. But even this may occur in one tradition but not in both. Even so, I am trying to give the name of the Raaga found in the tradition where it occurs,

Generally, name is given for the purpose of identification. Even if later on one name is replaced by another name for the something, the thing itself does not change. People familiar with the old names only may find some difficulty in regard to the changes but in the next generation people may not find any difficulty at all.

## CHAPTER—VII

# Melakarta (Thaats) And Janya Raagas

The important Raagas are known as “Melakartas” and the rest known as “Janya Raagas” derived them. There is no uniformity in the music texts in deciding which Janya Raaga is attached to which Melakarta. The importance is mainly to know the svaras to be used in particular Janya Raaga to distinguish them.

One must understand first “Sampuurna Raagas” where the 7 svaras are in order both in ascending (aarohana) and descending (avarohana) were known as Melakarta Raagas. To take Raagas which have no 7 svaras as Melakartas would create difficulty in deciding the Janya Raagas. It is for this reason the complete Raagas alone were taken as Melakartas. All Raagas where seven svaras are not in order and 6 or 5 svaras are only present were termed as Janya Raagas. A Raaga having less than 5 svaras cannot be taken as Raaga.

We find in some places in the classical music-texts that a few Raagas are named as "Chatusvari". But they are not found in practice. In a Raaga having 5 svaras it is a condition that at a time both Madhyama and Panchama should not be avoided. This means that one svara from either Madhyama or Panchama and one svara from Rishabha, Gaandhaara, Dhaivita and Nishaada are to be avoided. If the same svaras of a Melakarta or complete raaga are used certain raagas emerge, they were described as Janya Raagas of that Melakarta. In some traditions, though there is no unity in the svarasthaanas, only due to the similarities decisions about this seem to have been made. The Saastras have fixed the time for singing every Raaga. But, this time factor has not been used for fixing the Janya Raagas, because sometimes, Janya Raagas connected with Melakartas with the specification of time of singing (morning or evening) are not sung necessarily in the time scheduled to Melakarta.

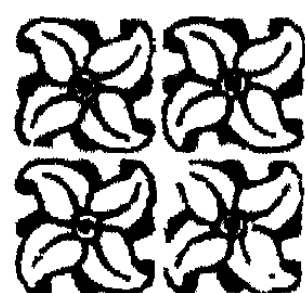
A careful thinking about the principle with the help of which Melakarta, Janya Raagas are to be determined leads us to conclude that the only reasonable basis is the presence of the common svaras both in the Melakarta Raagas and also Janya Raagas which are said to be born out of Melakarta Raagas.

Even here, there may be some problems to face. In the Hindusthani music there are many Raagas which have two Gaandhaaras two Nishaadas and so on. In the Karnaatic music there are Raagas shatsruti Rishabha and Antara Gaandhaara as well as Shatsruti Dhaivita and Kaakali Nishaada. When it is said that there is no difference between shatsruti Rishabha and Saadhaarana Gaandhaara as well as shatsruti Dhaivita and Kaisika Nishaada, It signifies that they have to be treated as two Gaandhaaras and two Nishaadas. In such cases

it becomes important to decide which svara between the two in that Raaga is primary and which is secondary, and what is determined as primary is to be included in that Melakarta.

There are other Raagas which have one svara in ascending (aarohana) and another descending (avarohana). This has to be decided on the basis of similarities only.

A Raaga containing five svaras may be found in two or three Melakarta Raagas. In such a case the question arises under which Melakarta a particular Raaga has to be fixed? In such case we have to take the authority of the old texts or tradition. In the absence of these we have to follow our creative mental faculty (Manodharma).



## **CHAPTER—VIII**

# **Raagas and Division**

There are four types (Jaatis) of Raagas, namely, (1) Sampurna, (2) Vakra, (3) Shaadava, and (4) Audava.

Sampurna Raagas are those Raagas where the 7 svaras are in a proper order both in ascending (Aarohana) as well as in descending (Avarohana).

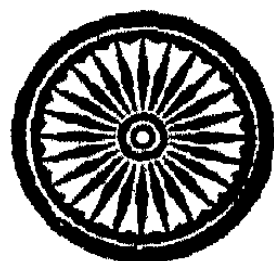
In Vakra Jaati raagas, though there are 7 svaras they are not in a proper order in ascending and descending.

In Shaadava Jaati as the very name shows there will be 6 svaras.

In Audava Jaati there will be 5 svaras only, On these lines it is possible to fix other combinations also.

Sl No.	Names of Jaatis	Ascending	Descending
1.	Sampuurna Sampuurna	7	7
2.	Sampuurna Vakra	7	7
3.	Vakra Sampuurna	7	7
4.	Sampuurna Shaadava	7	6
5.	Sampuurna Audava	7	5
6.	Shaadava Sampuurna	6	7
7.	Shaadava Vakra	6	7
8.	Shaadava Shaadava	6	6
9.	Shaadava Audava	6	5
10.	Audava Sampuurna	5	7
11.	Audava Vakra	5	7
12.	Audava Shaadava	5	6
13.	Audava Audava	5	5

Of these, Sampuurna Sampuurna Raages are Melakarta Raagas (Thaats) and the rest are only Janya Raagas.



## CHAPTER—IX

# Vaadi and Samvaadi

Slo : Vaadii Raajaa Svarastasya  
Samvaadii syaad amaatyavat  
Saturvivaadii Tasyaysnuua  
Anuvaadiitu Bhrutyavat

(S.R. )

**Purport :** Vaadi is the king svara ; Samvaadi is the minister  
Anuvaadi is the servant and Vivaadi is the enemy.

For every Raaga the svaras are fixed in the following order : (1) Vaadi, (2) Samvaadi, (3) Anuvaadi, and (4) Vivaadi.

### **Vaadi :**

The Vaadi svara is the important svara in the Raaga. Its importance is much more than that of the other svaras. For this a number of conditions are set. If the Vaadi svara is in puurvaanga (in between shadjama and Madhyama) the development of the Raaga is to be found more in the Puurvaanga



and if it is in the uttaraanga (in between panchama and Taara Shadjama) the development will be in that part. While singing the Raaga if many sangatiis are started with vaadisvara it indicates its importance. If we give more stress to the Vaadisvara than to the later svaras it will acquire more importance. In that manner by showing in a number of expressional differences, the Vaadi svara gets more importance than the other svaras.

### **Samvaadi :**

Samvaadi svara is ordinarily found in the Madhyama or Panchama bhaava to Vaadisvara. In actual usage the Samvaadi has less importance than the Vaadi, but has more importance than the other svaras.

### **Anuvaadi :**

The svaras in the Raaga other than Vaadi and Samvaadi are known as Anuvaadi svaras. In every Raaga there will be one Vaadi and one Samvaadi svara but there will be more than one Anuvaadi svaras. So, a Raaga cannot exist without Anuvaadi svaras, however, they do not have any importance in Aalaapana.

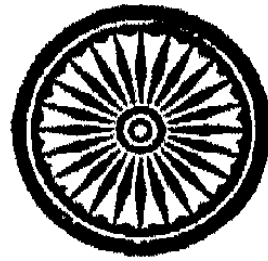
### **Vivaadi :**

There are different views about the Vivaadi svaras. In some traditions if the left out svara (Varjita svara) in a Raaga is used without the spirit of the raaga being affected, such svara may be called as vivaadisvara. But the real meaning for Vivaadi is totally left out because the svara having more importance being called vaadi, the next samvaadi, and the

next Anuvaadi. The term vivaadi should mean only the svara which should not be used. The saying "Saturur Vivaadi Tasyasyaanu Vaadiitu Bhrutyavat". That is Vivaadi svaras are enemies and hence should not be used.

If a Vivaadi svara is used in a Raaga without spoiling the melody of the Raaga, then it may become possible for an accomplished singer to sing any Raaga by using a number of Vivaadi svaras. This would result in the theory that a raaga must have one svara whether that svara is sharp or flat ; but not both.

The Vivaadi svara should be taken as that which is opposed to Vaadi and also that which is compared as an enemy.



## CHAPTER—X

# Gamakaas

The way of producing a particular sound is known as Gamaka.

Slo : Aarohamavarohancha  
Dhaalu sphurita kampitaah  
Aahatah pratyaaahatascha  
Tripucchaamdola muurchanah  
(S.R.)

**Purport :** Gamakaas are of ten kinds, viz.: (1) Aarohana (ascending) (2) Avarohana (Descending), (3) Dhaalu, (4) Shpurita, (5) Kampita, (6) Aahata, (7) Praty-aahata, (8) Tripuccha, (9) Andolita, and (10) Muurchana.

**Aarohana :**

Aarohana means proceeding from below to upwards that means from the base to the top. Sa, Ri, Ga, Ma, Pa, Dha, Ni, Sa. In Aarohana Gamaka in going from one svara to another the base is the next svara. If one is to go from

Shadjama to Rishabha he should do it with the help of Gaandhaara.

Ga    Ma    Pa    Dha    Ni    Sa    Ri

Ex :    Sa    Ri    Ga    Ma    Pa    Dha    Ni    Sa

### **Avarohana :**

Avarohana means coming down from upwards. Sa, Ni, Dha, Pa, Ma, Ga, Ri, Sa.

In Avarohana Gamaka one should go upto higher svara and come down. For example, while coming to Nishaada from Shadjama one should do it with the help of Rishabha.

Ri    Sa    Ni    Dha    Pa    Ma    Ga

Ex :    Sa,    Ni    Dha    Pa    Ma    Ga    Ri    Sa

### **Dhaalu :**

In this Gamaka the required svara should be pronounced from the lower svara. If Panchama is required it should proceed from Shadjama or even from Mandra panchama. Whatever svara is wanted it should proceed atleast from two or three svaras below it. If it proceeds from only one svara below it, it becomes Aahata Gamaka. It is used in both Aarohana and Avarohanas.

Sa        Sa        Sa

Ex :        Pa        Dha        Ni

### **Shpurita :-**

Shpurita signifies singing by stressing. In this Gamaka as in Aarohana Gamaka the pronouncement should be twice or thrice from the svara next to the wanted svara.

Ga    Ga    Ma    Ma    Ma

Ex :    Sa    Ri    Ri    Ga    Ga    Ga

### **Kampita :**

Kampita means shivering. In this Gamaka the svara should be made to slightly come down and with little intervals should be pronounced similarly.

Ex :      Ma      Ma      Ma  
                 Ga      Ga      Ga

### **Aahata :**

Aahata means ascending. This is used only in Aarohana (Ascending). In this Gamaka as in aarohana Gamaka one should proceed not from the next svara from wanted svara, but only from the first svara. This means that while proceeding from Shadjama to Rishabha instead of doing it with the help of Gaandhaara one should proceed from the Snadjama itself.

Ex :              Sa    Ri    Ga    Ma    Pa    Dha    Ni  
         Sa    Ri    Ga    Ma    Pa    Dha    Ni    Sa

### **Pratyaahata :**

Pratyaahata means coming down (descending). This Gamaka is therefore used only in Avarohana (Descending). In this Gamaka instead of proceeding upwards by one svara as in Avarohana Gamaka one should come down from the same svara. It means while passing from Shadjama to Nishaada without the help of Rishabha one should come down from Shadjama itself.

Ex :              Sa    Ni    Dha    Pa    Ma    Ga    Ri  
         Sa    Ni    Dha    Pa    Ma    Ga    Ri    Sa

### **Tripuccha :**

Puccha means tail, and so Tripuccha means three tails. In this one svara is having the influence of three svaras. So,

in this Gamaka if Shadjama is required below Nishaada and above Rishabha the help of both the svaras is a necessity. But the influence of both should be very limited. It means that the listener should not notice their connection.

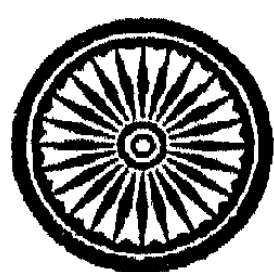
Ex :      Ri ni                  Dhama  
                                 Sa                          Pa

### **Aandolita :**

Aandolita means that a svara which does not possess stability. If Rishabha is required after Shadjama the sound in between them should oscillate or waver. In this Gamaka one gets the feeling that the svara is flater than the scheduled (komala).

### **Muurchana :**

Muurchana is important only in Raaga, but not in svara. The old classical texts show that Muurchana is useful to know the svarasthaanas. Any way, the combination of Saptasvaras becomes one Muurchana. That is from 'Sa' to 'Ni'. The subsequent 'Sa' becomes the first svara to the next Muurchana. Its importance is seen from the joining of some svaras of Aarohana and Avarohana just to get one Bhaava (idea). As Muurchana contains saptasvaras it becomes useful for expressing complete idea, that is, paripuurnabhaava. To express the Muurchana while singing one should linger on the last svara and then go to the next. By Vakra Prayoga even the last svara of the Muurchana can be expressed. This is to be kept in mind whenever one sings Raagas.



## CHAPTER—XI

# Importance Of Gamakas

Gamakas have an important place in music. By usage of the Gamakas only we form an idea that Hindusthani and Karnaataka are different systems. Karnaataka and Hindusthani have the same music text as authority. Hence, the ten varieties of Gamakas are common to both systems. Taking any one Rasa as standard the authors have composed many songs or kiirtanas in that Rasa. The Gamakas used in the particular Rasa vary according to the traditions of both the systems and therefore that has resulted in two different systems of music.

The music propagated by the Vaaggeyakaras of a particular region was regarded by the people of that region as the classical music. The music used in other regions was considered as different due to the influence of different Gamakas, giving rise to an impression that such music may not be the classical.

This opinion is prevalent among many lay people and even among musicians who are not well acquainted with the theory

of music and who had only learnt some kiirtanaas without proper guidance of teachers.

In Saahitya, Kaavya having any Rasa is accepted as the classical, provided, it has Chandas. If that is so, equally a kiirtana of any Rasa can be taken as a classical one provided it follows systematically Raaga and Taala.

In our country, in spite of differences from region to region in food habits and dress, we treat all of them as Indians only. Likewise, though the traditions may be different in music, the Saastra is the same and hence Indian music also must be taken to be one.

Notwithstanding the above, how does it happen that Hindusthaani and Karnaatic are regarded as two different independent systems?

It is well-known that Krishna Devaraaya ruled from Cuttack to Comorin. Though his own mothertongue was Kannada Krishna Devaraaya patronised Telugu language more as the official language. The whole region was known as Karnaataka, and the music of that region became to be known as "KARNAATIC MUSIC." The compositions of Saint Thyaagaraaja which made a powerful appeal to all people of southern regions of India were in Telugu. So he was regarded as the main supporting pillar of Karnaatic music. Because all his kiirtanas are full of "karuna" and "Bhakti" Rasas, Tyaagaraaja used only "Aandolita" and "Kampita" Gamakas, and his disciples used the same Gamakaas. So, it took a particular shape and came to be considered as the classical music of that region and some might have thought all other music not as the classical. So also, Hindusthaani was the language in North India and the music there was called "HINDUSTHAANI MUSIC." The songs of Meeraabaai, Suurdaas, and of others



are songs of devotion to God. So, they are known as Bhajans. But the compositions of Adarang, Sadaarang, Taansen and others are regarded as the classical Hindusthani songs. Many of them were of "Srungaara" or "Viyoga Rasa." So, "Dhaalu" and "Sphurita" Gamakas were used in the Hindusthani songs. Thus the Hindusthani music was viewed by the people in the North as different from the Karnaatic music. Lack of transport facilities between northern and southern parts of India in those days tended to maintain the difference. But in view of the fact that the authoritative texts of both systems of music are the same and the basis for both is the same and these texts were written in the same language, i.e. Sanskrit. It will be more proper to call them as different traditions and not as two different full-fledged systems with the basic or fundamental differences. We regard all people in India, with different food, dress, and other habits as Indians only, like that music with different Gamakas should be regarded as one that is the "Indian Music" in spite of small variations in the traditions of different regions.

Now, we have linguistic states. Music, however, has been hitherto mainly in two different languages. It is the time that music also should be developed in every regional language. Instead of one or two Rasas, all the "nine Rasas" can be given importance in music. It is a fact that Rasas influence people differently according to their age. For example, generally young people like "Srungaara Rasa" and elderly people like "Bhakti Rasa". This is but natural. Therefore, if we develop music in all Rasas in different regional languages people will get used to the enjoyment of different Rasas according to their age and taste.

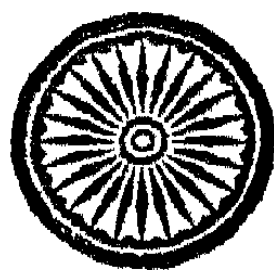
So, if music is in different languages in all Rasas even those who do not have the knowledge of the "Raaga" and

“Taala” will be able to enjoy it, if it is in their own language.

It is wrong to think that if one does not know the theory of music, he cannot enjoy it. In the art of painting, the painter, knowing the rules and regulations relating to it, views the object and then proceeds to paint, but to those, who merely look at a painting to enjoy, knowledge of the rules may not be necessary. They can still say that the painting is good or bad, likewise the poetry, If that be so where is the need for a listener of music to be proficient in its theory with all its rules? Mistakes in painting, poetry and music is the concern of the painter, poet and the musician respectively, but not of the persons who wish to enjoy them.

If a singer selects Raaga and Taala according to the Rasa of the song, and sings in the language which could understood by the listener it is bound to appeal and attract him. If the listener knows music he can enjoy it by distinguishing good and bad critically, whereas the listener who does not know music he can still enjoy it without being critical about it. Thus, “Sangiitamaapaata madhuraam”, a popular saying holds good in such occasions.

If music is developed in all the regional languages as already stated, people of all regions will understand and enjoy it. Examinations in music may be conducted in regional languages. For this work both the regional music as well as literary academies and also governmental agencies should come forward and undertake the work.



## CHAPTER —XII

# **Raagas And Their Importance**

The svaras for every Melakarta and the frequencies (Kampanas) for every svara have been fixed. There is, however, no such fixing of svaras for "Janya Raaga" with the same number of frequencies of Melakarta. Again between two Melakartas there may be one svara but it need not have the same frequencies.

The division of svaras into Sthayiis is just like the division of a mile into eight furlongs for measurement of distance. So also, a furlong is divided into yards and feet. Likewise, between every two svaras there is a range with many sounds (Naadas). For example, if we take "A" as Shadjama, "B" as Komala Rishabha, "C" as Suddha Rishabha, the range between "A" and "B" Komala Rishabha, and the range between "B" and "C" Suddha Rishabha stand related. Then between "A" and "B", "B" and "C" many sounds can be produced. It means that many Komala Rishabha, and Suddha Rishabha sounds exist. Thus, from one perspective the 12 svaras were fixed for use among innumerable sounds in music.

n our system of music we find thousands of Raagas not only with Sampurna, Shaadava, Audava and Vakra Jaatis, but also with Komala and Tiivra svaras belonging to them with various combinations. For every svara of the Raaga the sound with frequencies in the range is to be used. Like that in two Raagas having the same svarasthaanas in ascending and descending we get a feeling that somewhere there is difference between those two Raagas. Example "Bhoop and Deshikar" in the Hindusthani music "Bhoopaala and Regupti" in the Karnaatic music.

Another example can also be taken. In the Karnaataka music Komala Gaandhaara (Saadhaarana Gaandhaara) is used for Kharahara Priya, Bhairavi, and Kannada Raagas. The traditional texts also mention it. But if we observe keenly when they are sung, we find lesser frequencies (Kampanas) in Bhairavi Gaandhaara than in the Kharahara Priya Gaandhaara and more frequencies with regard to Kannada Gaandhaara. Similarly Komala Gaandhaara is used in the Hindusthani system in Todi, Multani, and Ghuurjari Raagas and slight differences are noticeable in the Gaandhaaras used.

Some musicologists attach to every Raaga the image of a particular Deity to fix up the frequencies needed for the svara of the Raaga connected with the svarasthaana. Some Deities are in Tiivra form, some in madhyama or Komala or atikomala and so on. For each Raaga, Vaadi and Samvaadi svaras are also fixed. It means in the Raaga attached to the Tiivra svaruupa naayaki, the vaadi and samvaadi svaras are to be used with more frequencies. Similarly svarasthaanas with less frequencies are to be used for the Madhyama, Komala and Atikomala Naayakis.

All the Raagas and svarasthaanas show minute differences in our music. This can be learnt only through a "Guru" and

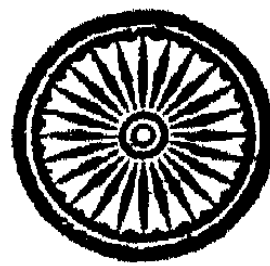
cannot be learnt much with the help of text on music. Though there are thousands of Raagas in our system of music a few hundreds only are found in practice. With the help of books one starts to express svarasthaanas through an instrument for a Raaga, we feel that as if we are hearing two or three Raagas combined and not one Raaga. That is why I have noted in a previous chapter that though one Octave is divided into 22 parts or 12 parts, the svarasthaanas used for that Raaga without alteration can be fixed as svara in the respective category.

Because Indian music is so vast in its scope with spiritual basis it is called "Naadopaasana". Many Naadas were not only fixed as one svara but the connection between the Sapta-svaras of Music is compared to that of 7 "Planets" except "Raahu and Ketu" in Astrology and the "Bijjaaksharas", of Mantra Saastra.

Shadjama svara is born from "Om" or Pranava Naada. So there is a connection between it and "OMKAARA". Panchama being a Prakritisvara represents "HRIIM" with "Maayaa Bijja". Gaandhaara is the first svara of Gaandhaara Graama and the Goddess is "Sarasvati" and the Bijjam is "AIM", Madhyama Grama belongs completely to "prakruti". So the Goddess is "Lakshmi" and the Bijja is "SRIIM". Dhaivata is a stentorian svara and the Goddess is "Vaishnavi" and the Bijjam is "KLIIM". Nishaada is Mokshasthaana and it is the last svara among the Saptasvaras. As "Jnaana" leads to the attainment of Moksha "SAUH" being the "Jnaana Bijja" which brings the fulfilment of the Saptasvaras. That is why music with 7 notes is called "Naadopaasana".

Similarly Shadjama is linked to the Sun and the remaining six svaras to the other six planets. Everyone whether a

listener or a singer has his own favourite Raaga. It has relationship to the planets in the Astrological chart. It means that the Vaadi and Samvaadi svaras and their places will correspond to the degrees of planetary positions. That is why when a "Mantra" is initiated by a Guru he will perform the "Upades" (initiation) in the "Biijaaksharas" suited to the Horoscope of the learner.





### CHAPTER-XIII

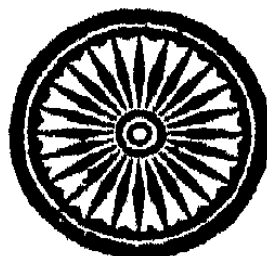
# Similarities of Hindusthaani and Karnaatic Music Traditions

In both the Karnaataka and Hindusthaani systems the names given to Raagas or Taalas are different but the method of singing is the same. In the Karnaataka system there will be in the beginning "Raagaalaapana". In the Hindusthaani system the Raagaalaapana, if any, will be only a formality. A small song will be taken as "Khayal" and the Raaga will be sung. The "Khayal" may be in "Vilamba Laya" (Slow tempo). If the Raaga is to be sung in a fine and attractive manner it can be elaborated in vilamba only. In the Hindusthaani tradition, there is some Raagaalaapana through Khayal will be in accordance with the Laya. Because of this, laya assumes importance in this system and leaves a feeling that even from the stage of Raagaalaapana laya must accompany the musician. In the Karnaataka music after the Raagaalaapana the "Kiirtana" (Song) will be sung, in the Hindusthaani system after Khayal

Madhyalaya song (Chota Khayal) is sung. In the Karnaataka music the prominent portion of the Kiirtana will be taken by "Nerval", likewise the "Boltaan" in Hindusthani. In the Karnaataka music at the end there is "Kalpana svara" and Chittasvaras in the Hindusthani there is "Thaan" with Akaara. "Taanam" in Karnaataka corresponds to "Taraana" in Hindusthani, similarly, "Jaavali or Pada" in the Karnaataka music corresponds to "Tumri" in the Hindusthani.

Even so, in the same way in both the systems "Taalas," also were similarly structured. Aadi Taala (Chaturasra Triputa) in the Karnaataka system corresponds "Teen Tal" in the Hindusthani. Likewise, "Ruupaka Taala" (Chaturasra ruupaka) corresponds to "Dhruta Ektaal" of Hindusthani, "Jhampe" to "Jhaptal", Atataalam" (Chaturasra) to "Ektaal". The 'Ektaal is only in Vilamba (slow tempo).

Though the names are different in both the traditions, the traditions themselves developed undoubtedly from the same basis only.





## **CHAPTER-XIV**

# **Naada and laya - Their Psychological Reactions**

While in Naada, we get detached from the material world and it seems to be in an inexplicable experience like what is known as ecstasy or "Samaadhi" in spiritual realm. On the other hand, "Laya" leads the heart to the emotional plane. So songs and dances depending more on laya tend to produce emotion in man and after sometime the man will feel a sense of thrill and happiness as if he has been taken to another world. While in the case of Naada peace and a sense of detachment is felt. In laya emotion is stirred first and absorbs the mind in rhythmical trance. Yogis attain Samaadhi state of experience by practising yoga. So, Naadopaasana through music leads one to obtain the state of ecstasy.

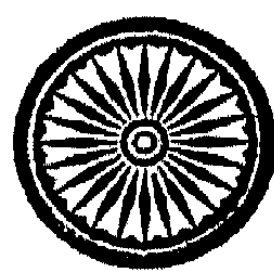
Now, the qualities of Naada and Laya have been understood, the question of their use in singing songs may be considered.

All “Navarasas” have place in music. Therefore, the Musicologists have fixed the “Rasa” for every Raaga. The singer has to think of the particular Raaga suitable to the song he wants to sing, then of the “Taala” according to rhythm. Based on this he has to decide which is to receive prominence either Naada or Laya,

In “Bhakti”, “Karuna” and “Viyoga Sringaara” Rasas Naada receives more importance than Laya, since they give peace to mind and happy experience to the heart. So, in singing Khayal and Thyagaraaja Kiirtanas, Bolthaan and Neravals will be moderate and Tabala and Mrudangam will be plain just to indicate the Taala. If much importance is given to Laya the listener will show a tendency to go into the rhythmical absorption which distracts him not to enjoy the meaning of kiirtana and Rasa properly.

In “Srungaara”, “Haasya”, “Bhiibhatsa”, “Bhayaanaka” and “Viira” Rasas greater importance is given to laya to stir and stimulate the listener. Hence, in “Jaavalis” and “Tumris” laya is the main thing and the listener reacts and shouts saying “Vahavva or Shahabaas”.

So, a musician should keep in mind all these factors while singing if he wants to impress his audience.



## CHAPTER-XV

# Naada and Human body

While listening to music man experiences a type of immense aesthetic enjoyment (Rasaanubhuuti) because of the meaning and the ideas underlying the song. In instrumental music as there is no language the Raaga and Taala alone can give pleasure to the listener.

This poses a question how a man is able to enjoy instrumental music without the trace of language in it. The pleasure which the listener gets in music with language can be expressed as "Vyaktaanubhuuti", that is enjoyment resulting from knowing of the meaning of the song through language. The enjoyment in music without language is "Avyaktaanubhuuti" that is more or less by instinct than by knowing the meaning of the song.

It is found that when Naada or musical sound is heard some blood vessels start to shake or quiver automatically. This phenomenon has been used in medical science to cure some diseases by means of music. It is also familiar that when

a song is sung the sound produced enters the atmosphere and it is retained there unaffected. So, it can be transmitted and heard even from long distances through the Radio. It is found that every sound produces a reaction on a particular nerve in the human body.

In our music programmes, it takes sometime to gain momentum for the listeners to enjoy the music. The reason is, in the beginning of the music programme the hall will be filled with musical sounds and consequent vibrations. Later on, when the song itself is taken up and sung, the previously existing sounds and vibrations react and strengthen these sounds. Thus the sounds in music vibrate the nerves in the body of the listener and get specific strength and through the influence of these sounds on the nerves the listener experiences pleasure. The nerves of the listener having got used to musical vibrations, one is able to hear and enjoy music even without language. So, one has to cultivate the habit of having good ear to music. By frequent listening of music the nerves react quickly and one can receive the musical sounds properly and intensively.

Each of the five sense organs has its own specific power. The impressions first reach the brain through the receiving organs and then spread over the entire body. If the power, of one organ is destroyed it loses the receiving power, that is the reason why the deaf man cannot enjoy music.

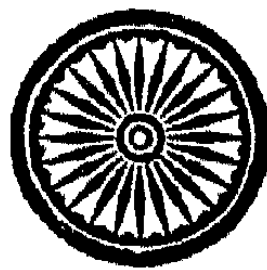
Music with language gives joy even to a layman. If a listener is expected to enjoy music only with pure Naada without language, the singer should be proficient in music. He should sing with the same number of vibrations of the svara from the beginning to completion. The sounds transmitted already exist there in subtle form and give more strength and

potency to the sounds produced later in time-sequence by the singer.

As “Sagunopaasana” leads to “Nirgunopaasana”, music combined with language gradually joins the Naada in Nirguna that is without letters. Sometimes “Sagunopaasana” does not make all “Nirgunopaasakas”, even then sagunopaasana makes the “Upaasaka” conscious of Dharma, Truth. (Satya) and good character; likewise music with literary content makes impact on every heart. Hence, Musicologists wrote the kiirtanas in “Bhaktirasa” and taught it to the disciples to propagate the message that this is the easiest way for people to achieve “Moksha”.

From my experience I know that for one Naada the same number of vibrations resound. The story is told that when “Tansen” was singing, the instruments automatically resounded.

In “Tambura” one Panchama and three Shadjamas exist. There is a close relationship between “Shadja Gaandhaara” and “Shaja Panchama”. Keeping the Tambura in front if one produces sounds of “Shadjama, Gaandhaara and Panchama” in correct vibrations the same sounds will be reproduced in the Tambura which is kept at a distance without playing on it. Again “Suddhanishaada” being Gaandhaara Bhaava from Panchama, and “Suddha Rishabha” in Panchama Bhaava will also be reproduced. But in such cases while singing like that the Raaga must be in “Vilambam” (slow tempo) only.



# **Tambura and four Strings**

## **CHAPTER - XVI**

From the earliest times "Tambura" is given an important place for "Stuti". Tambura is having four strings for which the following explanation could be given.

Taking Indian fine arts together the Lakshanakaaras have indicated the Lakshanas which would ultimately take one to enter in the path of spirituality and this also is true with regard to Tambura.

Among the four strings the first one is "Panchama", the second "Saarani" the third "Anusaarani", and the fourth is "Mandra" (Kharaj). It has been already stated that Shadjama is the male svara and Panchama is the female svara.

There are four stages of life for a man known as "Baalya" "Yauvana", "Kaumaara", and "Vaardhakya". Keeping this in view four strings might have been fixed in Tambura.

The first string panchama is "Prakruti" svara, which is with "Maaya" and represents "Childhood"

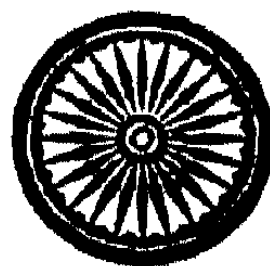
The second is "Saarani" which is a male svara. As in Tambura one goes to Shadjama after panchama, in life also one progresses to "Yauvana" from childhood. This is slightly

away from Maaya, so Panchama is mixed in Śaarani sound, and Saarani string represents youth.

The third one is “Anusaarani” and is also Shadjama, when it is reached Panchama will completely cease, and real Shadjama can be heard. So, the Anusaarani string represents the third stage in life known as “Kaumaara”, because it is quite aloof and away from Maaya.

The fourth string is “Mandra” (Kharaj) that is low Shadjama and represents old age. Just as the svara falls from Anusaarani to Mandra, the strength in a person gradually decreases and old age is reached. So, Mandra-Shadjama string stands for old age.

Thus, it can be said that the four strings of the Tambura correspond to the four stages of human life. Human body and music are closely related to nature and so four strings are found. A saint or sanyaasi, however, uses a single string Tambura (Ektaar) as if the different stages are for the body only and not for the Soul. So while Tambura represents various stages of human life, “Ektaar” represents the ultimate unique Paramaatma or the absolute reality.





## CHAPTER - XVII

# The Four Stages of Raaga

As in Tambura so also in Raaga there are four stages. The traditions coming from the great musicians prove this. A musician singing a Raaga first takes one svara and gives correct shape to it with different Gamakas, Then he goes to the next svara. He does this only after getting confidence that svara is perfect. This is like what we notice in childhood. The child lying on his stomach on the floor tries to crawl using his hands changing one after the other getting confidence in its movement. Likewise, the musician in Saptasvaras passes from one stage to the other acquiring confidence. So, the first Raagaalaapana in Vilamba (Slow Tempo) indicates childhood.

In Raaga-rendering the musician with "Daatusvaras" (Singing Raaga without continuity) takes a leap as it were, passes some times from Rishabha in Madhya Saptakam to Dhaivata. then to Rishabha in Taarasaptakam and comes back to Rishabha in Madhya Saptakam which experiment is not in one order. As an young man with a cycle moves through the streets as he likes without any order, so also a musician uses



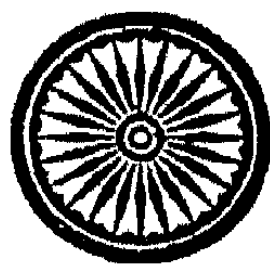
svarasthaanas as he likes. This stage can be compared to "Yauvana" stage of life.

Even as in Kaumara one knows what is good and what is bad and can lead an orderly life, the musician will also use the svaras of the Raaga in an orderly manner. Further as though there is Laya for these svaras equal timing for the svaras must be followed. The Sangatis (elaboration of the Raaga of bits) related to that Aalaapana which represents the Kaumara stage of life.

In old age (Vaardhakya) the Naada gets shaky and so here the Kampita Gamaka has to be used by the musician which requires much experience. As young people do not like the old, similarly music which is shaky and Kampita Gamaka does not appeal to the young listeners. This may be indicative of old age.

As explained earlier with the experience based on careful observation of the Raagaalaapana of the elders one can notice the four types of Sangatis and the development of the Raaga.

Svaras and Gamakas in music are necessary only to the ordinary man but not for a Saint. The Saint prefers "Pranava Naada" or "OMKAARA". When Omkaara is uttered the Naada is audible at first but gradually fades away as if it passes away from the throat. The Sage practise it at first, for he should enjoy all the stages and then only attain "Mukti". Similarly after enjoying different Rasas in music one will resort finally to "Naadopaasana".



## CHAPTER XVIII

To satisfy with Karnaatic and Hindusthaani Musicians some names from Karnaatic and some from Hindusthaani texts were selected by me for these 32 Melakartas (Thaats).

Sl. No.	Karnaatic Names	Hindusthaani Names	Names to be given as	
1.	Mecha Kalyaani	Yaman	Kalyaani	S R G M P D N S
2.	Vaachaspati	Vaachapati	Vaachaspati	S R G M P D N S
3.	Lataangi		Lalaangi	S R G M P D N S
4.	Rishabha Priya	Kaantaamani	Kaantaamani	S R G M P D N S
5.	Dharmavati	Dharmavati	Dharmavati	S R G M P D N S
6.	Hemavati		Hemavati	S R G M P D N S
7.	Simhendra Madhyama	Niitimati	Simhendra Madhyama	S R G M P D N S

8.	Shanmukha Priya		Shanmukha Priya	S R G M P D N S — — —
9.	Gamanashrama		Gmanasharama	S R G M P D N S — — —
10.	Raama Priya		Raama Priya	S R G M P D N S — — —
11.	Kaamavardhini	Puuryaa Dhanaasiri	Kaamavardhini	S R G M P D N S — — —
12.	Raamanaaraayani	Dhaultaambari	Dhaultaambari	S R G M P D N S — — —
13.	Suvarnaangi	Paavani	Paavani	S R G M P D N S — — —
14.	ShadvidhaMargini	Navaniit	Navaniita	S R G M P D N S — — —
15.	Subhapantuvaraali	Todi	Pantuvaraali	S R G M P D N S — — —
16.	Bhava Priya		Bhava Priya	S R G M P D N S — — —

17.	Dhiira Sankaraabhar- anam	Bilaaval	Sankaraabharanam	S R G M P D N S —
18.	Hari Kambhoji	Jhenjhuti	Kambhoji	S R G M P D N S —
19.	Sarasaangi	Hijaaj Bhairav	Sarasaangi	S R G M P D N S —
20.	Chaarukesi		Chaarukesi	S R G M P D N S —
21.	Gauri Manohari	Gauri Manohari	Gauri Manohari	S R G M P D N S —
22.	Kharahara Priya	Kaafi	Kharahara Priya	S R G M P D N S —
23.	Kiiravaani		Kiiravaani	S R G M P D N S —
24.	Nata Bhairavi	Sindhu Bhairavi	Bhairavi	S R G M P D N S —
25.	Suuryakaantam	Aananda Bhairavi	Suuryakaantam	S R G M P D N S —

26.	Chakravaakam	Ahir Bhairavi	Ahir Bhairavi	S R G M P D N S — — — — —
27.	Maayaamaalava Gaula	Bhairava	Maayaamaalava Gaula	S R G M P D N S — — — — —
28.	Vakulaabharanam	Raagavardhani	Raagavardhani	S R G M P D N S — — — — —
29.	Kokila Priya	Rupavati	Rupavati	S R G M P D N S — — — — —
30.	Naataka Priya	Natapuuriya	Natapuuriya	S R G M P D N S — — — — —
31.	Dhenuka	Dhvanika	Dhenuka	S R G M P D N S — — — — —
32.	Hanumattodi	Uttarigunakali	Uttaragunakali	S R G M P D N S — — — — —

**N.B.** Plain svaras are Suddha or sharp and  
underlined are Komal or Flat notes